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School of Journalism at Columbia University, was invited to be present, and to make a brief address before the play began. In reply he wrote as follows (October 18, 1913):

I regret that I cannot be at the performance of *Galatea*, but another engagement prevents. I have always believed, from observation and my own experience, that Greek and Latin were the best training for English style. A year in the School of Journalism confirms this. All the arts of expression must be studied from models and the model must be distinct, separated from customary experience and possessing distinction. It is because casts of Greek and Roman statues have these qualities that they are used in preference to modern work or genre in training the student in the elementary stage of drawing. So, as we all know, in the selection of early models in music.

The literary works of Greece and Rome meet these needs, and I note that those who have had the Classics understand the tongue and terms of the writer, possess definite standards and know how to apply them, and understand what one means by critical comment. Men of less native ability write better and improve more rapidly when they have had this training than those who have had only English and modern languages. The best works in these tongues are not distinct, they blend confusingly in the current experience of the student, and, when they possess distinction, it is not detached. It is apt to be personal and not architectonic. C. K.

LATIN COMPOSITION IN JESUIT HIGH SCHOOLS¹

The scope of this paper is to indicate the connection presumed by Jesuit educators to exist between the daily exercise in Latin Composition and the view-point from which the author prescribed for class study is being treated. I should, then, be obviously defeating my purpose were I to assume at the outset that all readers will understand the meaning of certain terms which will occur quite often in the course of my remarks. The terms 'prelection' and 'repetition' are, no doubt, familiar to the professed student of methodology, and are at once associated by him with the *Ratio Studiorum*, the authoritative exponent of the pedagogical system followed in Jesuit High Schools and Colleges. They may be found on almost every page. In fact, the words 'prelection', 'imitation', 'repetition', 'theme', as employed by the *Ratio* may, in a large sense, be styled correlative terms; the understanding of one illumines and in turn reflects the meaning of the others.

Permit me, then, by way of introduction, to outline the meaning I would have you attach to the terms 'prelection' and 'repetition'. The connotation of the others will, I trust, be set forth with sufficient clearness in the substance of this paper².

By the 'prelection', then, is meant simply the explanation of the author. It is not, however, an exposition wholly dependent upon the tastes and preferences of the teacher; it must proceed along certain definite lines. In other words, the main view-point from which the author should be studied is clearly defined in the rules laid down for the individual conduct of each class. The first of these rules indicates the scope of the class, the goal towards which the chief efforts of teacher and taught are to be directed. In the High School, of course, the accident and syntax of the language—I am speaking now, remember, of Latin and Greek—constitute the objective point on which the work of the class should be especially trained. To quote in part the first of the rules prescribed for the instructor of the Fourth Year of the High School: "*Gradus huius scholae est absoluta grammaticae cognitio; ita enim recolit ab initio syntaxim ut addat omnes exceptiones et idiotismos, deinde explicet constructionem figuratam, et de arte metrica*". In his explanation, then, of the author the teacher should lay special stress on any phrase or sentence that may illustrate the particular section of the elements or syntax in which he is drilling or has already drilled his class. But as it may well happen that the passage as it stands will not serve this purpose, he may frame short and easy sentences based on the author and designed to crystallize, as it were, in the minds of his pupils, the underlying principles of, say, a result or a temporal clause, or the use of the dative, the ablative, etc.

Given this result, he should then comment upon the literary excellence of the passage. This, however, should be done briefly, and the criticism should be such as may be readily grasped by the average boy. The *Ratio* suggests, e.g. the explanation of metaphors by illustrations drawn from familiar objects, tracing the various meanings of a word and studying its derivatives in one's native tongue, directing attention to the appropriateness and elegance of this or that phrase or idiom, or to the more obvious differences between a Latin and an English expression of one's thought. But while all this should not be neglected, it is relatively subsidiary to the main purpose of the class, and should never be allowed to overshadow it. The fuller development of literary appreciation forms the special scope of the College classes.

And this leads us naturally to a consideration of the position assigned to translation, and of its possibilities as a means of fostering and cultivating literary instincts. For the prelection should usually be accompanied by a continuous translation of the chap-

¹This paper was read at the Seventh Annual Meeting of The Classical Association of the Atlantic States, at Baltimore, Md., May 3, 1913.

²One of the best explanations in English of what we understand by the prelection, repetition, etc., may be found in *Jesuit Education*, by Robert Schwickerath, S.J. The book is published by B. Herder, St. Louis, Mo. In chapter xvi, entitled *The Method of Teaching in Practice*, the manner

of conducting the prelection and the repetition, as laid down in the *Ratio*, is set forth in outline, and more or less in detail. I say more or less, because in this respect the teacher is allowed considerable liberty. Fr. Thos. Hughes, S.J., in chapter xv of his book, *Loyola and the Educational System of the Jesuits*, has also touched on the prelection, etc. The book is published by Scribner, and forms one of *The Great Educators Series*, edited by Dr. Butler.

ter or section chosen for special study; and the language must be choice and idiomatic. It must be a translation that aims at conveying to a northern mind, so far as is possible, the delicate shades of thought that the original would have suggested to a Roman or a Greek. It is a commonplace among biographers of our great writers to dwell upon the conscientious care with which these makers of literature chose their words and phrases, and concrete instances of the 'labor of the file' are often subjoined as mute witnesses of their painful quest for the one phrase, the one word that would best express their thought. It is an experience that has often found its counterpart, I am sure, in the lives of all here present. More than this. All of us, no doubt, have felt at times that depressing sense of failure when, amid the press of work and the dull monotony of routine, our tired minds and imaginations refused to answer to the spur, and we were forced to enter the class-room with the discouraging conviction that our translation that day, at least, would do but scant justice to the masterpiece before us. We may have consoled ourselves with the reflection that we did our best, and have sought comfort in the thought that "The labor of pursuing is the prize the vanquished gain"; but the sense of failure lost little of its sting. And yet, if it be true that one of the cardinal arguments for the retention of the Classics in our curriculum is based on the plea that an appreciation of English—I do not say a mere knowledge of English grammar—may best be cultivated through the study of Latin and Greek, you will, I take it, agree with the wisdom of the Ratio in insisting that the teacher should avoid in his translation anything that would savor of mediocrity.

I have dwelt upon this phase of the prelection and emphasized its importance because of its bearing upon the composition. For the Latin theme or composition, as I shall attempt to show, should reflect accurately this aspect of the prelection.

So much then for the meaning of the word prelection. I have, for obvious reasons, restricted my explanation of the term to its bearings on the study of prose authors, and of these as taught in the High School. The prelection of a poetical passage, such as an Eclogue of Vergil, or a scene from Ovid, would be conducted along quite different lines. The more general principles of poetry, the laws of poetic diction, considerations of meter, etc., would be accentuated. To point out, however, the fulness of meaning conveyed by the term and its utterly distinct associations when applied to the work of the College classes would carry us too far afield, and would be foreign to my present purpose.

The meaning I would have you attach to the term 'repetition' may now be stated briefly. It is largely synonymous, if I am not mistaken, with the word 'drill'. Since, then, the aim of the drill is to pre-

vent the boy's mind from becoming a mere receptacle of unassimilated facts and rules, in like manner the oral repetition is based on the pedagogical principle that there should be no impression without corresponding expression. It is the counterpart of the prelection: without it the prelection would seek in vain for its adequate justification. This is essentially true of the High School; here assuredly he who is entrusted with the guidance of a class should be first and foremost a teacher, not a lecturer. The repetition, then, is simply a review of the prelection; what was emphasized in the latter is equally, or rather insistently, accentuated in the former. For the advice which the Ratio gives to its followers is ever the same: Let there be a sense of proportion in all your work; and since the time allotted you for compassing the end you have in view is necessarily short, concentrate your efforts and those of the class on the main purpose. Let all else be for the time subordinate.

Keeping in mind this general description of the function of the prelection and the repetition, it should not be difficult to understand the attitude taken by the Ratio towards the daily composition, or the 'theme', as it is technically called by us. As, then, the oral repetition, so much insisted upon, is designed to ensure a more intelligent grasp of the passage chosen for exposition, as well as of the accident or rule of syntax explained in the grammar lesson and exemplified in the prelection, so the daily theme aims at ensuring a practical working knowledge of the language that is being studied. This aim will be most effectually secured, so the Ratio contends, by basing the theme upon the author, and making it a reflex of the points dwelt upon with insistence in the course of the prelection. The additional advantage is quite evident—it guards against a danger that is ever lurking in the class-room: I mean the inborn tendency of the repetition to degenerate into mere memory work. This conception of the daily theme may, in fact, be characterized as representing the mind of the framers of the Ratio on the connection that should exist between written work of any kind and the prelection and daily repetition; and if Latin Composition has been chosen to form the substance of this paper, the choice has been motivated—apart from other considerations—chiefly by the desire to illustrate in the concrete this one point. "Writing", we are told, "maketh an *exact* man", and "accuracy is the soul of scholarship". An exact and accurate knowledge of the language studied, or, if you will, of the author assigned for class study, and of the section of the grammar that is being explained may be said to be the result which the daily theme of the High School course is intended to effect.

But what form should the theme take? The answer to this question will depend largely upon the ability of the class and the ingenuity of the teacher. And

here I may be permitted a digression to call attention to an unfair criticism sometimes directed against the Jesuit system of education. It is urged that the *Ratio Studiorum* is something wooden. It is assumed that the method a Jesuit teacher should follow in explaining the grammar or the author—and the same may be said of other branches—as well as the kind of composition he should set his class is prescribed even to the minutest details, and that consequently he is bound down to ideas with which, it may be, he has scant sympathy. No scope, it is said, is allowed for the originality of the enthusiastic instructor. I say the criticism is unfounded: even a cursory reading of the *Ratio* should make it quite clear that the method prescribed is sketched only in broad outlines; the filling in of the details—and they are many—is left to the discretion of the teacher. The working out of the general plan will depend considerably on the material he finds before him, and, within certain limits, on the bent of his own inclinations. So true is this that I do not hesitate to say you will find few Jesuits agreeing on questions involving the smaller details of the class work.

The particular mould, then, in which the theme shall be cast will, I repeat, depend upon the exigencies of the class and the ingenuity of the teacher. Consequently, themes that fit in admirably with the capabilities of one year will often prove ill-adapted to the needs of another. The difference in class ability will necessarily demand greater or less modification. Your present class, for instance, may be slow in comparison with former years, and may have to be drilled for weeks on particular rules, those e.g. governing the use of the indirect question, or the various types of the conditional sentence. Or, again, they may seem quite incapable of appreciating the value of words as determined by their relative position in a Latin sentence. Considerations such as these will evidently prove an important factor in deciding the nature of the theme to be assigned from day to day. It is precisely for this reason that exercise books usually fail to meet the requirements of the *Ratio*. In fact, we may say that from the nature of the case no exercise book can satisfy fully the postulates made by the makers of the *Ratio*. Had they been asked by a young teacher what exercise book they could recommend, they would undoubtedly have answered: 'None. You must be the exercise book. No one knows, or should know, better than you the mental caliber of your class. Any exercise book we should recommend would be at most suggestive. Write your own themes, then, and when you do so keep in view the present needs of the class you are at present teaching'.

A tradition, however, that comes down to us honored with the approval of a long line of successful teachers suggests that, generally speaking, the theme should not be made up of detached sentences,

but should be so framed as to constitute a connected paragraph. While the words and the phrases needed for the translation should be for the most part—not wholly, of course—such as may be found in the passage imitated, the thought, the ideas expressed may be as far removed from the original and as modern in tone as one may wish. The wording of the theme, moreover, should be as idiomatic as the language chosen for the translation of the original. The more colored, the more rich in suggestion it is, all else being equal, the better; for so the minds of the class will be stimulated to greater accuracy of thought, while their imaginations will be gradually chastened to an appreciation of the beauty of their own native tongue.

I remarked a moment ago that this form of imitation—for it is only *one* form—may claim for itself the approval of many generations of successful teachers. A rapid glance at some of the arguments in its favor will enable us to place our own appraisal on its claims.

First, there is the obvious gain accruing to the class from seeing and studying in the class-room a fair copy of the theme they have already worked on. Questions should, of course, be invited, forced when necessary, as in the case of the indifferent or the backward, and all this with a view to clearing up the difficulties that may have proved a special cause of worry. The boy is thus made to see for himself the reason for certain corrections. There will be no excuse for him if he makes the same mistake again and again. I say 'made to see for himself', for, in the words of the *Ratio*: "*Modus corrigendae scriptionis in universum est: indicare si quid contra praecepta peccatum sit; interrogare quomodo emendari possit*" (Reg. Com. 22).

Secondly, such themes, as I have already observed, ensure a daily, and, if the themes are so composed as to assume a knowledge not only of a given chapter, but of all, or at least several of the chapters that have preceded, a *constant* repetition of the author. It is practically impossible, especially in classes of twenty-five or thirty, to exact of each boy a repetition of the greater part of each day's lesson. The difficulty that arises can, it is claimed, be obviated to a great extent by the method of composition I have indicated. It is idle for the boy to attempt the theme if he has not first studied the author carefully.

Again, as the English of the theme should, as a rule, differ from that employed by the teacher in interpreting the author, it is plain that, before the boy begins to translate into Latin the passage assigned to him, he must first make sure that he has caught the meaning of each English phrase and sentence. The educational value of the mental discipline which this initial process entails needs no comment. And while the boy is thus made conscious of the wealth of English in metaphors, images, conceptions,

diction, etc., compared with the ancient tongues, he is at the same time slowly led to realize how with all the limitations thus placed upon them the writers of Greece and Rome rose to preeminence in precision of thought and elegance of expression.

Finally, I need hardly insist on the further advantage arising from the many opportunities which imitation themes afford the teacher of presenting in a concrete manner to the boy's mind the differences between English and Latin (or Greek) style. To enumerate but a few, let us instance the principle of coordination versus subordination, concrete versus abstract setting, of a thought, antithesis. For the work is not over once the Latin equivalents have been seized upon. The student must then attend to the cast of his sentences. He must see whether he should subordinate or coordinate two or more English sentences in his version, and whether an abstract phrase in English should not be made concrete in Latin. The discipline of practice and especially the model versions he has often seen or heard will have quickened his ear to a sense of rhythm, so that in time he will come to judge instinctively between a harmonious and a discordant sentence or paragraph.

To conclude. As the skilful orator adjusts his arguments with the sole purpose of bringing into clearer relief the strength of his main contention, or as the trained story-teller fashions his characters so that one and only one shall win our deepest sympathies while the others shall serve as a foil, so the Ratio has ordained that the prelection, the oral repetition, and the written or veiled repetition, I mean the theme, shall be so many definite means towards securing a definite end. Concentration of forces, in a word, is the burden of its message. It is this point I have endeavored to make clear. I trust I have succeeded.

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SOME TENSE-SEQUENCES IN CAESAR, DE BELLO GALlico

(1) 1.13.6 (*ita cum Caesare egit: . . .*) *Se ita a patribus maioribusque suis didicisse, ut magis virtute contenderent quam dolo aut insidiis niterentur.*

The direct form of this would be *ita . . . didicimus, ut . . . contendamus quam . . . nitamur*; the *ut*-clause is an object clause developed from the volitive, rather than a result clause; for in such expressions as this, *ita* is a substitute for *id*, and does not have its usual meaning¹.

The dependence in indirect discourse introduced by the secondary tense *egit* causes the change to the

¹ Further, *didicisse* is a good example of the Roman tendency to emphasize the result rather than the process: see my Vergil, Index, page 575, under Result, emphasis laid on, etc. If *institutos esse* had been written here rather than *didicisse*, it would be easier to see that the *ut*-clause may be regarded as final. In 1.14.7 Divico is made to use *institutos esse* in an entirely parallel situation. C. K.

imperfect subjunctive; but the present tense of the direct form is peculiar. The use of the present tense is, however, merely the same as that found in *cernam*, Aen. 2.667, expressing a purpose still to be fulfilled, though depending upon an imperfect tense². The action of *contendamus* and *nitamur* is then still present with regard to the time of speaking, and expressed as such, and the two verbs form an exception to the rule of sequence of tenses. The use of the perfect indicative as a primary tense governing primary dependent tenses is at least so uncommon as to deserve remark.

Very closely parallel to this passage is 1.14.7 Divico respondit: *Ita Helvetios a maioribus suis institutos esse, uti obsides accipere, non dare consuerint*. The direct form is *ita . . . instituti sunt, ut . . . consuerint*. Here the primary tense has been retained by the principle of Repraesentatio³, which, moreover, serves the useful purpose of avoiding the pluperfect; for the pluperfect would have been open to misunderstanding, as meaning, 'they had been so instructed by their ancestors, that they *had been* wont . . .' which might be taken to indicate that they no longer held to this practise.

The formal resemblance between these two passages is thus even closer than appears at first sight, for the perfect *consuerint* is a present in meaning, as are *novi, memini, odi*, and the like. The direct forms of the two are then quite parallel: *ita . . . didicimus ut contendamus*, and *ita . . . instituti sunt ut consuerint* (= present). That the perfect of *consuesco* is a present in meaning comes out again in 1.14.5 *Consuesse enim deos immortales, quo gravius homines ex commutatione rerum doleant, quos pro scelere eorum ulcisci velint, eis secundiore interdum et diuturniorem impunitatem concedere*. Here we have primary tenses, kept by Repraesentatio, depending upon the infinitive *consuesse*, which is logically a present-perfect, and is itself the principal verb of a sentence in indirect discourse depending upon the perfect *respondit*, 1.14.1.

(2) 1.40.7 *Denique hos esse eosdem, quibuscum saepe numero Helvetii congressi non solum in suis, sed etiam in illorum finibus plerumque superassent, qui tamen pares esse nostro exercitui non potuerint*.

This passage stands in indirect discourse, depending upon the verb of saying implied in *incusavit*, §1; the sequence is therefore normally secondary. Outside of this sentence, there are but three primary verbs in this passage of indirect discourse, namely *dicantur* and *fuertit*, §12, and *sequatur*, §14.

² But the intervention of *eripis* (665), which may well enough be taken as a true present, between *erat* (664) and *cernam* (667), makes the present in *cernam* very easy and natural. Since all purposes are "still to be fulfilled", I should myself either take the *ut*-clause as consecutive, cast in the present tense to express something permanently true, or, if I regarded the *ut*-clause as fundamentally volitive, I should fall back, for the direct form, on Repraesentatio, and view the *ut*-clause as parallel to an outright imperative and so cast in the present tense. C. K.

³ See Gildersleeve-Lodge, 654, and Note; 656, Note 2.